

# PROGRESSIONS

Official publication of the Reno Musicians' Union, Local 368

Volume 2016, Issue 1



UNITY • HARMONY • ARTISTRY

## Inside this issue:

<b>State of Your Union</b>	<b>Page 2</b>
<b>Instrument Donation &amp; Scholarship Program</b>	
<b>Your New Board Members</b>	<b>Page 3</b>
<b>This Business of Music</b>	<b>Page 4</b>
<b>Right To Work - Catherine Matovich</b>	<b>Page 7</b>
<b>Union Plus</b>	<b>Page 8</b>
<b>3rd Street</b>	<b>Page 9</b>
<b>Support our advertisers!</b>	<b>Page 10</b>

The AFM Tempo fund is YOUR Political Action Committee for and about musicians issues. It is a grassroots political effort in the fight against the millions of dollars employers spend each year on lawyers and lobbyists who bombard the halls of Congress with their lopsided agenda of employers interests. We can level the playing field. Please consider donating to this fund.

Some of their recent success has been the fight to be able to carry on your instrument on airplanes. Many members have jobs that take them around the country and the world to perform. Thanks to the Tempo Fund and the AFM it now is the law that airlines must let you carry on your instrument if it will fit in the overhead baggage spaces and space is available. For more information go to AFM.ORG and click on the Tempo Fund link.

### Flying with your instrument

There is a new pamphlet called *A Guide to Flying with Musical Instruments* that is available to members. Call me for a copy 775/329-7995 or request one from the head of The Tempo Fund Alfonso Pollard. He is the AFM Legislative-Political Director and his number is: (202)274-4756 or email him at apollard@afm.org

Dickie Mills was present at the March 25 Executive Board Meeting. He was given a 50-year pin and thanked by all for being a long time member of Local 368. John Beckman was given a 25-year pin. Pastries and coffee were had by all.

**If you would prefer to receive your newsletter online and not get this paper copy, please let us know by email or phone 77/329-7995**

### YOUR LOCAL 368 BOARD MEMBERS

**President-Sec./Treas.:** John Shipley **Vice President:** John Beckman  
**Board Members:** Paul January, Peter Supersano, Catherine Matovich, Dave Gupton, and Linda Arnn-Arteno Alternate Board Member

### MEMBERSHIP NEWS

**We would like to acknowledge these new members to Local 368:**

**Tansie Mayer:** Clarinet/Flute/Sax he is transferring from St. Louis, MO Local 2-197

**Bryan McAllister:** Piano, Organ and Vocals Bryan is a UNR student and a first time AFM member

**And these Returning Members:**

**Bruce McBeth:** Violin

**Charles Taggart:** Cello

**Yeah! We are up to 97 members!**



## PROGRESSIONS

### The State of Our Union

On February 19, 20 & 21 the 2016 Western Conference of Locals was held in Reno for the first time since 1974. This was back when Merle Snider was President of Local 368. This Conference was a resounding positive event for Local 368. Held at the Circus Circus Hotel in Reno and this conference has shown the rest of the International AFM that Local 368 is on the move and once again will be a player on the national stage. The Reno Musicians Union and the Musicians Association of Seattle co-hosted this event and it was a delight to work with Pres. Motter Snell of Seattle.

Accordionist extraordinaire

Corky Bennet opened the conference singing the National anthems of both the U.S. and Canada and then treated us to 10 minutes of his best musical humor. Definitely a different opening than any of the somber openings to the Conferences that I have attend in the past. We had three groups of musicians represent Local 368 at the final night concert. Bruce McBeth, Catherine Matovich, Olga Archdekin, Charles Taggart, opened the show after dinner and performed brilliantly as The Red Tango. I must say they made me want to dance!

Dallas Smith and Susan Mazer played second and amazed the audience of AFM Local Officers with their exceptional performances. Susan and Dallas, performing with Dr. Andy Heglund on drums, seemed to

travel a musical map so broadly as to be deemed, by this listener, to be pure genius. Also performing that night were Peter Supersano on Keyboards and Joe McKenna on Bass, showing off our Local's breath of jazz talent during cocktails and dinner. Their dinner set was clearly a concert showing off all of their amazing skills.

AFM International President Ray Hair then joined Michael Sasaki, Catherine Matovich, John Shipley and Cherie Shipley for a *s..t kickin'* country number to send the delegates back to their locals knowing that the music community in Reno is alive and well!



Have All Your Affairs With  
**Union Musicians**  
American Federation of Musicians  
[www.gopromusic.com](http://www.gopromusic.com)

### Instruments for Students Donation & Scholarship Programs

Your Executive Board has voted to start a scholarship program for northern Nevada college students. This program would serve the needs of 2nd and 3rd year students who having received small scholarships from their high schools find that they need help during these years of study. We proposed and voted to give one student a \$500 gift towards music lessons from their instructor at UNR, TMCC or WNC.

This program started when some unused

instruments were donated to Local 368 Dan and Jan Luevano. These were to be used as needed, to either give to students that don't have instruments or to sell and use the proceeds to fund this new scholarship program.

If you have a unused instrument that you aren't using please consider donating to this program. You will receive a tax deductible receipt, at fair market value, recognizing your donation. Call the office for more information. 775/329-7995

Stay tuned for the announcement of a new website presented by Local 368 & 369. "The Nevada Musicians Hall of Fame" will honor musicians that have played in Nevada's concert halls, showrooms, lounges, and bars.



"My husband will be home at any moment—quick, take the accordion!"

## PROGRESSIONS

# Spotlight

### on your newest board members David Gupton and Linda Arnn-Arteno

**David Gupton** started playing the saxophone in elementary school and by the time he was in high school was leading his own "dance band". He pursued music as a bassoon major at San Jose State University and also studied flute and clarinet while continuing to rely on the pop music scene as a means of income.

After college Dave led his own much in demand professional band as a member of San Jose Local #153. He then put up his horns and left the performance end of the business to pursue a career in the musical instrument manufacturing industry and after a few years became the CBS Musical Instruments Vice President in charge of world wide distribution, marketing and sales of all Fender, Rogers and Rhodes musical products.

After retiring and moving to Reno, Dave eventually started playing his instruments again and soon formed his own band, DG Kicks. The group in it's various configurations (Big Band, Little Big Band and Octet) has played many local engagements and is now starting it's ninth year as the

house band every Tuesday night at the 3rd Street Bar down town Reno. If you haven't caught the band yet you should definitely stop by 3rd Street some Tuesday night and check 'them out. You'll recognize most of the players - they're Local #368 members. And ..... make sure to say hi to Dave; he'd love to meet you!



**Linda Arnn-Arteno** has been a professional singer for over a decade.. Originally singing in a power pop group called Flight 101 in Los Angeles, she has now come full circle to perform with Xing Bridges. Prior to joining Xing Bridges last year, she performed Jazz, blues and soft Rock with her band, Blue Jasmine.

Performing with her band for over 15 years, Nevada Magazine called her "A

phenomenal jazz/cabaret singer, with a deep, powerful, sultry voice that fills the heart of the listener with joy and anticipation." From a very young age, Linda has been deeply involved with music.

Linda has been a leader for live music in the Reno performing arts community, a Vice President of the American Federation of Musicians (AFM) local 368 and also created and hosted the popular Jazz Jam sessions at the 3rd Street Blues night club.

Not only does she have a strong stage presence, she is also a talented ballroom dancer.

Her music passions are power pop, jazz, standards, ballads, blues, cabaret, but also include contemporary, and soft rock. Linda is truly "A Singer With Style"



## PROGRESSIONS

## This Business of Music- Paul January

Hi everyone, from your former Secretary/Treasurer. I thought I would touch on an issue that, in my opinion, can't be overstated:

Please keep in mind that the "Music Business" consists of two words, Music and Business. So often we concentrate heavily on the *music* part that we fail to take care of *business*. Taking care of business involves having a business plan. The first step is to figure out exactly what it is you want to do, such as weddings, club work, conventions, etc., and come up with a plan that will help you reach your goal. You need to be honest with yourself about your desires, capabilities, and time restraints, come up with a plan that seems doable, approach this plan systematically, and implement the various provisions of that plan. If you are not sure how to start, I suggest taking a business course either online or at one of the universities. This is very important; do not take this lightly. A successful business must be run like a business, or it *will* fail.

There are several things you will need to look at when you start your business, and you

*Represent yourself as a professional in all ways, or you will be viewed as an amateur.*

will need to make sure you cover all the bases. I will do my best here to help you get started in the right direction.

### 1. Accounting

- a. Proper accounting is essential in any business, and knowledge of office computer programs is a must. Proficiency with Word, Excel, QuickBooks and/or Quicken for Home and Business are advisable. Playing music in this era requires you to be able to create invoices, spreadsheets, and contracts. Keep track of your expenses and your income, either in a spreadsheet or your accounting program. This will help you gauge your profits, and keep you from having to do the tax scramble on April 14.
- b. You will need a basic understanding of tax law and how it pertains to your situation. And I cannot emphasize enough the importance of keeping accurate records and being able to produce those records if needed. I can almost guarantee that will happen at some point.
- c. Know your deductions. Equipment, advertising, office costs, mileage, costumes (not street clothing), and office space in your home (be careful with this, it is a red flag for an audit so make sure you

can deduct the space and that it is dedicated only to your business) are all things you probably know about, but keep in mind that expenses such as software, cell phones, and Internet services that are used for business, and even gym costs, are also deductible.

### 2. Advertising

- a. Websites, Facebook, LinkedIn, Twitter, YouTube, and even old school business cards are the best places to start. You must open as many avenues as possible to make your product known... and yes, your music is your product. If nobody hears about what you do, then you won't get the work you would like.
- b. Websites must look professional and not just thrown together. Take pride in yourself and your music, and make sure your website works for you. Facebook is another a great way to get you known to prospective clients, and is easier and cheaper to maintain than a website. Of course, it's great to have both. Business cards must be professional looking. So

*Please keep in mind that the "Music Business" consists of two words, Music and Business.*



## PROGRESSIONS

many people “print their own,” and many times they look terrible. Represent yourself as a professional in all ways, or you will be viewed as an amateur.

- c. YouTube gets a separate section devoted to it; this is important. YouTube is a great place to get you seen, heard, and is something that can make or break your business. We have all seen the homemade videos that sound and look horrible. Don't do this!!! Professionally record and videotape your performance. Three minutes is a perfect length for each video. If you have questions about this, watch successful YouTubers such as Peter Hollens and The Piano Guys to get an idea. You may or may not have heard these folks; however, they currently hold major contracts and started solely on YouTube. The sound and videography will sell you. Doing something less than professional will get you less-than-professional work. Make your presentation as perfect as possible.
- d. Keep up on the latest ways to advertise. If you've got a Myspace account and think the only place to sell music online is iTunes, then you may not be doing such a good job at this. It seems that every day, something new is popping up. For instance, take Patreon, which was developed in 2013 and is now a major player. Patreon is a site where “patrons” can contribute funds toward a

variety of creations. Writers can be paid to write, podcasters can be paid to produce, and yes, musicians can be paid as well. My wife and I are patrons to a few musical groups. We, and hundreds of others, contribute a few bucks to these groups each time they post a new YouTube video. This allows the musicians to get paid to produce top notch videos, which look so great that more patrons subscribe, which allows

*Make sure you promptly follow-up on each and every communication, even if you are tired or busy. People hate being ignored.*

more money to go to the artists... it's a wonderful circle. And yes, iTunes is still a valid place to sell your music, but there are many others, some of which give more money to the artists. Spend some time. Do your research. Look around at what's best for you, and place yourself in multiple venues to cover the most ground.

- e. Be creative. Look into your local scene for interesting ways to put yourself out there. If you love performing at weddings, talk to local wedding planners and provide them with professional brochures that outline your services. If you have something that makes you unique, make

sure that everyone knows about it; if you don't have something, find or develop something that makes you stand out. There is a world full of great musicians out there; you have to give someone a reason to hire *you*.

- f. However you choose to advertise, make sure there are multiple ways for you to be reached clearly visible. Both your email address and business phone should be impossible to ignore, and in electronic media, there should be links directly to your email. If someone has to jump through hoops to find a way to contact you, they will lose interest and look elsewhere. Which brings us to...

### 3. Communication

- a. Make sure you promptly follow-up on each and every communication, even if you are tired or busy. People ***hate*** being ignored. This holds true for email, voicemail, and texting. Even if you need to decline the gig for any reason, make sure to let the person know as soon as possible.
- b. These days, you must be reachable by email and phone at the very least, and preferably by text as well. If you want the job, the person who hires you needs to be able to reach you however it's convenient for them, not for you.
- c. If you intend to communicate with the

## PROGRESSIONS

outside world, don't cheap out on computer programs that are proprietary and don't allow other people to read those communications without that same software; most of us have gotten documents in our email that were written with a program that doesn't play nicely with others, leaving us unable to view the intended document.

### 4. Insurance

a. **Equipment insurance** is available through your membership with the union. It is a great value and there is no other insurance with better instrument coverage or at a lower cost. If you are sporting around some really expensive gear, you should get it covered. I can't tell you how many emails and calls I got as the Secretary/Treasurer from folks who had their equipment stolen, hoping that an instrument or two would float by our desk at the union. Sometimes they would include quality photos of their gear to ask if we had seen or heard about the items being for sale. Taking those pictures and getting insurance would have been far

smarter. If you play professionally, your gear is generally not covered under your homeowners' or renters' insurance – my wife, the insurance agent, made sure I knew this. Be smart and get the insurance. It doesn't cost that much, and it covers damage or theft of your instruments wherever they are, whether at home, in the car, at the gig, etc.

b. **Liability insurance:** Get it right now. Gigging has changed over the years. Almost every contract I sign requires me to indemnify the club, casino, and/or event. I knew a little rock group that played out in Sparks. It was a head banging band. One of the patrons jumped on the stage. The guitar player shoved the guy off the stage to protect the equipment. The patron broke his leg. Guess who got sued? Now the guitar player has had his wages attached to cover the costs of the litigation, which of course, he lost. The union offers great insurance at very affordable costs. Whether you use this insurance or other insurance, make sure you get covered to protect yourself and/or your group.

To say this is a very difficult business would be an understatement. Don't make it worse for yourself by failing to conduct yourself as a business. Make an effort, and be professional in every way. You may be the next one who does well in this business. With the advent of the Internet and improved home recording equipment and software, many barriers have come down, enabling you to get your music heard without having to have a major recording contract. Take advantage of these opportunities.

- Paul January

*P.S. And don't forget to practice and learn new material!*



## PROGRESSIONS

# Right to Work—Catherine Matovich

Many years ago, I had the pleasure of studying with John DiJanni, violist and principal violist of the Metropolitan Opera Orchestra from 1931-1975. Mr. DiJanni and his father (also a principal violist of the Met) were successful, curmudgeon-y advocates for the improvement of conditions in the orchestra pit. Before them, breaks were random, the pit was cold or hot or filled with CO2, there was no space for the musicians to relax and – I'm guessing on this one – the pay wasn't what it is now.

Mr. DiJanni believed in the union. I quote one of his favorite phrases: Loyalty works both ways. According to Mr. DiJanni, a musician doesn't just work for the organization, the organization has to also work for the musician.

I am astounded at how many of my Reno colleagues don't believe in the musician's union. Good, well-educated people. Great musicians. Teachers. Community advocates. Happy to have a job, get a paycheck and stay out of politics. Nevada is a Right-to-Work state, meaning that one can still hold a job and not belong to a union. No one can force you to pay union dues. Yay!

Right-to-Work also means you can be fired. Your employer doesn't need a reason. You can't do collective bargaining for

better pay or conditions. Basically, take the work you get and say, "Thanks."

I've lived in states where unions were strong and I've lived in states where there were Right-to-Work laws and I can tell you, from a worker's point of view, hands down I was better off in the union states. Even that great Republican so oft quoted, Ronald Reagan, believed in unions. In fact, he was part of the actor's union for a good part of his life and it served him well.

*Right-to-Work also means  
you have the right to be  
fired ... for any reason.*

When your orchestra gives you a 15 minute break to recover, thank the union. When conditions on stage get too hot for your nice violin and you can get off the stage without being fired, thank the union. When you do a blind audition, thank the union – it's how women were finally able to get work in the boys' game. When a conductor doesn't hold up two fingers and point to you (meaning you are fired ala Toscanini), thank the union.

Here in the great state of Nevada, we only play at those union rights. They are not supported by law, only by civility. I urge you all in the

union to talk to another musician not in the union. Convince them of the strength in numbers. Who knows? Besides death benefits and pension, Nevada musicians might – collectively – change our pay, our conditions and the importance of music and musicians in this state.

- Catherine Matovich

*When a conductor doesn't hold up two fingers and point to you (meaning you are fired ala Toscanini), thank the union.*

## UNION PLUS

Use the benefits that are yours as a member of the American Federation of Musicians. With Union Plus benefits, your union membership "pays" at work and at home, through your major life milestones, your celebrations and hardships.

By using the collective buying power of unions, we are able to offer valuable, discounted products and services exclusively to working families. Savings. Service. Solidarity.

<https://www.unionplus.org>

